

Authorized Edition
Guitar
FOR THE INSTRUCTIONAL MARKET



WITH
TABLATURE

HOT METAL Vol. II

GUNS N' ROSES · VAN HALEN · METALLICA · TESLA
VINNIE VINCENT INVASION · FASTER PUSSYCAT

Cherry Lane Music Company, Inc.



HOT METAL Vol. II

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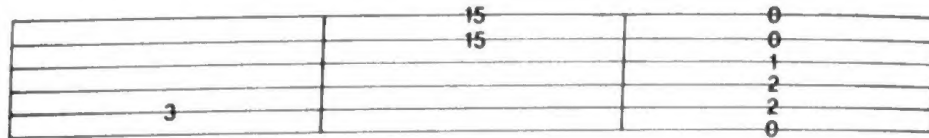
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TABLATURE EXPLANATION

TABLATURE A six-line staff that graphically represents the guitar fingerboard. By placing a number on the appropriate line, the string and fret of any note can be indicated. For example:



5th string, 3rd fret

1st string, 15th fret, .
2nd string, 15th fret,
played together

an open E chord

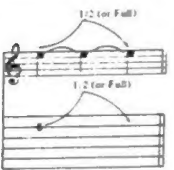
Definitions for Special Guitar Notation (For both traditional and tablature guitar lines)



BEND Strike the note and bend up $\frac{1}{2}$ step (one fret)



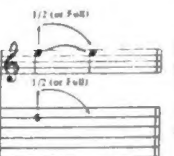
BEND Strike the note and bend up a whole step (two frets)



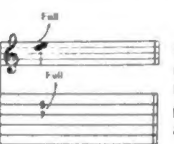
LEGATO BEND AND RELEASE Strike the note Bend up $\frac{1}{2}$ (or whole) step then release the bend back to the original note. All three notes are tied only the first note is struck.



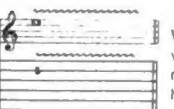
GHOST BEND Bend the note up $\frac{1}{2}$ (or whole) step, then strike it



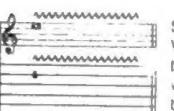
GHOST BEND AND RELEASE Bend the note up $\frac{1}{2}$ (or whole) step. Strike it and release the bend back to the original note



UNISON BEND The lower note is struck slightly before the higher. It is then bent to the pitch of the higher note. They are on adjacent strings



VIBRATO The string is vibrated by rapidly bending and releasing a note with the fret hand or tremolo bar



SHAKE OR EXAGGERATED VIBRATO The pitch is varied to a greater degree by vibrating with the fret hand or tremolo bar



SLIDE The first note is struck and then the same finger of the fret hand moves up the string to the location of the second note. The second note is not struck



SLIDE Same as above, except the second note is struck



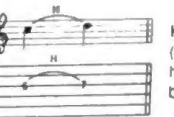
SLIDE Slide up to the note indicated from a few frets below



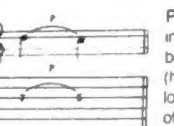
SLIDE Strike the note and slide up an indefinite number of frets, releasing finger pressure at the end of the slide



PICK SLIDE The edge of the pick is rubbed down the length of the string. A scratchy sound is produced



HAMMER-ON Strike the first (lower) note, then sound the higher note with another finger by fretting it without picking



PULL-OFF Both fingers are initially placed on the notes to be sounded. Strike the first (higher) note, then sound the lower note by pulling the finger off the higher note while keeping the lower note fretted



FRETBOARD TAPPING Hammer ("tap") onto the fretboard with the index or middle finger of the pick hand and pull off to the note fretted by the fret hand ("T" indicates "tapped" notes)



TREMOLO PICKING The note is picked as rapidly and continuously as possible



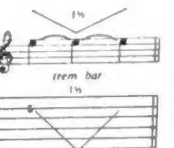
NATURAL HARMONIC The fret hand lightly touches the string over the fret indicated, then it is struck. A chime-like sound is produced



ARTIFICIAL HARMONIC The fret hand fingers the note indicated. The pick hand produces the harmonic by using a finger to lightly touch the string at the fret indicated in parentheses and plucking with another finger



ARTIFICIAL "PINCH" HARMONIC The note is fretted normally and a harmonic is produced by adding the edge of the thumb or the tip of the index finger of the pick hand to the normal pick attack. High volume or distortion will allow for a greater variety of harmonics



TREMOLO BAR The pitch of a note or chord is dropped a specified number of steps, then returned to the original pitch



PALM MUTE (PM) The note is partially muted by the pick hand lightly touching the string(s) just before the bridge



MUFFLED STRINGS A percussive sound is produced by laying the fret hand across the strings without depressing them to the fretboard and striking them with the pick hand

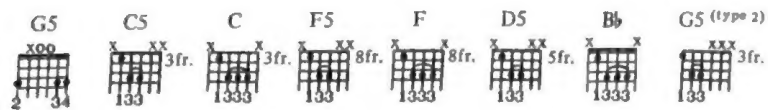


NEIL ZLOZOWER

GUNS N' ROSES

As recorded by GUNS N' ROSES

Words and Music by
W. Axl Rose, Slash, Izzy Stradlin,
Duff "Rose" McKagan and Steven Adler



⑥ = E \flat ③ = G \flat
 ⑤ = A \flat ② = B \flat
 ④ = D \flat ① = E \flat Moderately ♩ = 104

④ = D \flat ① = E \flat Moderately ♩ = 104

Intro G

Rhy. Fig. 1

Intro G
Rhy

Rhy. Fig. 1

C

F add9

C

G

(end Rhy. Fig.1)

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in a single staff, while the accompaniment is shown in a simplified manner with numbers 1-3 on a three-line staff. The second system continues the melody and accompaniment. The melody includes lyrics: 'Let ring-... sim.' and 'H'. The accompaniment includes lyrics: 'H', 'H', 'H', and 'H'. The score is marked with 'mp' (mezzo-piano) and 'sim.' (simile).

Chorus
w/Rhy. Fig. 1

Take me down to the par-a-dise cit-y, where the grass is green and the girls are pret-ty. Oh, won't you please take me home.— (end Rhy. Fig. 2)

G5
A (Kybd. arr. for gtr.)
8va

C5 P.M.-J
C4
F5 P.M.-J
F4
C5 P.M.-J
C4
C5 P.M.-J
C4
P.M.-J
(end Riff A)

(2nd time)

15 13 13 17 15 16

Rhy. Fig. 2

ff B H

Full Full

C

Full Full Full Full

Full Full Full Full

12-12 14-12 15 14 14 12 14

13 13 13 10 8 9 10

The musical notation for the guitar solo is presented on two staves. The top staff (treble clef) shows the melodic line with notes and bends. The bottom staff (bass clef) shows the fretting hand positions with numbers 1-5. The notation includes a 'Full hold bend' instruction, a 'G5' chord, and a 'Riff C (Two gtrs.)' section. The solo concludes with a 'P.M.' (Power Move) section and a final chord marked 'Bb5'.

The musical score for 'The Riff' by The Beatles is presented in two systems. The top system shows the guitar part with a treble clef and a key signature of one sharp (F#). The guitar part consists of a series of eighth-note chords: C5, Bb5, G5, Bb5, G5, and F5. The bass part is shown below the guitar staff, with a bass clef and a key signature of one sharp. The bass part consists of a series of eighth-note chords: C5, Bb5, G5, Bb5, G5, and F5. The bottom system shows the guitar part with a treble clef and a key signature of one sharp. The guitar part consists of a series of eighth-note chords: C5, Bb5, G5, Bb5, G5, and F5. The bass part is shown below the guitar staff, with a bass clef and a key signature of one sharp. The bass part consists of a series of eighth-note chords: C5, Bb5, G5, Bb5, G5, and F5. The score is marked with 'P.M.' and 'end Riff C'.

w/Riff D (3rd, 4th times add Riff F)

1. Just a ur - chin liv - in' un - der the street. I'm a _____ hard case that's tough to beat. I'm your
2.3.4. See additional lyrics

Riff D

Riff F

(G5) B \flat (G5) B \flat

char - i - ty case, — so buy me some-thing to eat. — I'll pay you at an - oth - er

P.M. — — — — — 4 P.M. — — — — — 4

3 1 2 3 3 1 2 3 1 3 1 3 3 1 2 3

C

time. Take it to the end of the line. — (G5)

1/2 1/2

sl. (3) sl.

Chorus
w/Rhy. Fig. 2 (2 times)
G5 C

Take me down — to the par - a - dise ci - ty, where the grass is green and the girls are pret - ty.

F C G5

1. Oh, won't you please take me } home, — — — — — yeah, — yeah, — Take me down — to the par - a - dise cit - y, where the
{ 2.3. Take me

C 2nd time to Coda I;
3rd time to Coda II F C G5 D.S. (no repeat)
al Coda I

grass is green and the girls are pret - ty. Take me home. — — — — —

C

D5 P.M. C5 P.M.

So far a - way. So

1. 2.

D S. (no repeat) at Coda II

far a - way. So way.

Coda II w/Rhy. Fig. 2 (2nd half only)

F C G5

Oh, won't you please take me home.

w/Riff A (w/cue notes) (2 times)
w/Riff B (1st time only)
w/Rhy. Fig. 2 (1st time complete; 2nd time 1st 3 bars only)

G5

Take me home to the par - a - dise cit - y, where the
Play 2nd time only

Full Full Full Full Full

Full Full Full Full Full

C F C G5

grass is green and the girls are pret - ty. Take me home, yeah, yeah

Full Full Full Full Full P

Full Full Full Full Full P

F5 C5 G5 $\frac{1}{4}$

C5 P

F5 Full *8va* Full C5 Full Full Full Full G5 Full Full P

loco C5

F5 sl. H P C5 Full Full Full G5 H P 3

(Wah on) 1/2 (Wah off) 1/2 C5 P.M. P M

The 'Bend' exercise is shown on a two-staff system. The treble staff begins with a G4 note, followed by a half-step bend (1/2) to A4, and another half-step bend (1/2) to B4. This is followed by a whole-step bend (1) to C5, marked 'slow bend'. The exercise continues with a half-step bend (1/2) to D5, another half-step bend (1/2) to E5, and a final whole-step bend (1) to F5, marked 'Full'. The bass staff provides a harmonic accompaniment with notes G2, B1, and D2, each with a half-step bend (1/2) and a whole-step bend (1) to the next note. The exercise concludes with a half-step bend (1/2) to G2, another half-step bend (1/2) to A2, and a final whole-step bend (1) to B2, marked 'Full'.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble clef staff with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in a single line, featuring various musical notations including slurs, accents, and dynamic markings. The second system is a bass clef staff, likely for a piano accompaniment, showing a sequence of numbers (12, 10, 11, 13, 10, 11, 13, 10, 12, 13, 10, 12, 13, 15, 12, 13, 17, 13, 15, 15, 17, 18, 15, 17, 15, 10, 10, 15) which may represent fingerings or a simplified harmonic structure. The score is divided into two measures by a double bar line.

Musical score for the piece "G5 Sva". The score is written on two staves. The top staff features a treble clef and a key signature of one sharp (F#). The bottom staff features a bass clef and a key signature of one sharp (F#). The score is divided into two systems. The first system contains measures 1 through 10, and the second system contains measures 11 through 15. The notation includes various musical symbols such as notes, rests, and dynamic markings. The piece is marked "G5" and "Sva" at the beginning. The tempo is marked "Allegro". The score includes a variety of musical notations, including notes, rests, and dynamic markings. The piece is marked "G5" and "Sva" at the beginning. The tempo is marked "Allegro". The score includes a variety of musical notations, including notes, rests, and dynamic markings.

PATIENCE

As recorded by GUNS N' ROSES

Words and Music by
W. Axl Rose, Slash, Izzy Stradlin,
Duff "Rose" McKagan and Steven Adler

Tune down 1/2 step:

⑥ = E♭ ③ = G♭
⑤ = A♭ ② = B♭
④ = D♭ ① = E♭

Moderate Rock Ballad (half-time feel) ♩ = 120

Intro
Gtr. II

Rhy. Fig. 1 C

G

A^v

(Whistle)

Gtr. I Riff A

mp
**let ring*

P H P P P H

*Let all arpeggiated figures ring throughout.

D (end Rhy. Fig. 1) w/Rhy. Fig. 1 and Riff A

(Gtr. III) (end Riff A)

P H P P H

sl. sl.

G A D

Full Full

Full Full

sl. sl.

Gtr. I ^C ^{G6} ^G ^C ^{G^(type 2)}

Gtr. II *sl.* *p*

Em ^{G^(type 2)C} ^{G6} ^G ^{G6} ^D

1st, 2nd Verses

^C ^G

1. Shed a tear 'cause I'm miss - in' you, — I'm still al - right — to smile. —
 2. See additional lyrics

Gtr. I Rhy. Fig. 2 *p*

Gtr. II Rhy. Fig. 2A

A D

Girl, I think a - bout you ev' - ry day now. (end Rhy. Fig. 2)

sl.

sl. (end Rhy. Fig. 2A)

H

w/Rhy. Figs. 2 & 2A (both 1st 6 bars only)

C G

Was a time when I was - n't sure but you set my mind at ease. w/Rhy. Fill 1

D

A D

There is no doubt you're in my heart now.

Rhy. Fig. 3 Cadd9

G6 G G6 C G6 Em G6

Rhy. Fig. 3A

Gtr. II

Said, wom - an, take it slow, it - 'll work it - self out fine.

Rhy. Fill 1

Gtr. I

D

Gtr. II

C G6 G (end Rhy. Fig. 3) D D5 Dsus2 D Dsus4 D5 D D5 Dsus2 D5 D G6

All we need is just a lit - tle pa - tience.

(end Rhy. Fig. 3A)

w/Rhy. Figs. 3 & 3A

Cadd9 G6 G G6 C G6 Em G6

Said, sug - ar, make it slow and we come to - geth - er fine.

Rhy. Fig. 4 D D5 Dsus2 D D5 Dsus4

C G6 G

All we need is just a lit - tle pa - tience.

(end Rhy. Fig. 4) w/Rhy. Fig. 4 (2 times)

D5 D D5 Dsus2 D5 D D5 D D5 Dsus2 D5 D D5 D

(Draw breath) (Whispered:) Pa - tience.

D5 Dsus2 D D5 Dsus4 D5 D D Dsus2 D5 Dsus2 D5 D

Mm, yeah.

2. **Guitar solo w/Rhy. Fig. 3**
Cadd9
 D5 D D5 G^(type 2) D5 C

w/Rhy. Fig. 4
 D D5 Dsus2 D D5 Dsus4

w/Rhy. Fig. 3
Cadd 9
 D5 D D5 Dsus2 D5 D D5 D

w/Rhy. Fig. 4 (3 times)
 D5 Dsus2 D D5 Dsus4

rit. poco a poco

The score consists of six systems of guitar notation. Each system typically includes a treble staff with chords and a bass staff with fingerings and techniques.
 - System 1: Treble staff has D5, D, D5 G^(type 2), D5, C. Bass staff has a Cadd9 chord and a series of slides and bends.
 - System 2: Treble staff has Em, G6, C, G6, G. Bass staff continues with slides and bends.
 - System 3: Treble staff has D5, D, D5 Dsus2, D5 D, D5 D. Bass staff has a Cadd 9 chord and various techniques like 'Full' and '1/2'.
 - System 4: Treble staff has Em, G6, C, G, G6, C. Bass staff has 'Full' and '1/2' techniques.
 - System 5: Treble staff has D5 D D5 Dsus2, D5 D D5 D, D5 Dsus2 D, D5 Dsus4, D5 D D5 Dsus2, D5 D D5 D^{1/2}, D5 Dsus2 D, D5 Dsus4. Bass staff has various techniques and fingerings.
 - System 6: Treble staff has D5 D D5 Dsus2, D5 D D5 D, D5 Dsus2, D. Bass staff has 'rit. poco a poco' and various techniques.

Slow 4 ♩ = 64

Gtr. I D Rhy. Fig. 5 D/F♯ w/Fill 1 G (end Rhy. Fig. 5) Gtr. II w/Rhy. Fig. 5 (9 times) D D/F♯ G

D D/F♯ G D D/F♯

... lit - tle pa - tience, mm yeah, mm

G D D/F♯ G

yeah. — Need a lit - tle pa - tience, yeah, just a lit - tle

Fill 1

pa - tience, yeah. _____

Some more pa - tience, I been walk - in' the streets... at night yeah.

sl. sl.

10 11 12 10 11 12 (12) 10 8 10 12 10 (10) 8 10 8 7

just try - in' to get it right. Need some pa - Hard to see with so man - y a - round, you

sl. sl.

7 7 7 7 3 4 3 5 4 2 2 3 4 2 2 2 4 2

know I don't like be - ing stuck in the ground and the streets don't change but ba - by the name.

Could use some pa - tience, yeah.

3 5 3 5 3 5 3 5 3 5 3 5

I ain't got time for the game 'cause I need you, yeah, yeah, but I need

Got - ta have some pa - tience, yeah.

sl. sl.

3 5 5 3 5 5 3 5 5 3 5 5 3 3 3 2 2

you, oo, All it takes I need— you, woh just a lit - tle I need—

you, oo, pa - tience is all— this time. you need *rit.*

sl. *sl.* *sl.* *sl.*

GxII(Harm.) *Freely* *D^{xiv}*

(7) *P* *(Whispered:)* Ah.

P

Additional Lyrics

2. I sit here on the stairs 'cause I'd rather be alone.
 If I can't have you right now I'll wait, dear.
 Sometimes I get so tense but I can't speed up the time.
 But you know, love, there's one more thing to consider.

Said, woman, take it slow and things will be just fine.
 You and I'll just use a little patience.
 Said, sugar, take the time 'cause the lights are shining bright.
 You and I've got what it takes to make it.
 We won't fake it, ah, I'll never break it 'cause I can't take it. *(To Gtr. solo)*



Eika Aoshima

VAN HALEN

“5150”

As recorded by VAN HALEN

Words and Music by
Edward Van Halen, Sammy Hagar,
Michael Anthony and Alex Van Halen

Tune down:

⑥ = D♭ ③ = G♭

⑤ = A♭ ② = B♭

④ = D♭ ① = E♭

Moderately Uptempo Rock ♩ = 160

Intro (Band tacet) D/A

f *P.M. → *sim.* E *sl.*

*P.M. for bars 1-22 unless otherwise noted.

(Drums enter)

D A D/F♯ A E5 A D

P Let ring ----- 4 P.M. → *sl.*

D/A E *sl.*

D A D/F♯ A E A5 D

P Let ring ----- 4 *sl.* P.M. → *sl.*

D/A E *sl.*

The musical score for "The Wind" by George Gershwin is presented in two systems. The top system features a piano solo in G major, 4/4 time, with a key signature of one sharp (F#). The piano part includes a "D" section (measures 1-4) and an "A" section (measures 5-8). The vocal line is in G major, 4/4 time, and includes a "D" section (measures 1-4) and an "A" section (measures 5-8). The piano part includes a "D" section (measures 1-4) and an "A" section (measures 5-8). The vocal line includes a "D" section (measures 1-4) and an "A" section (measures 5-8).

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first two measures of the piece. The second system contains the next two measures. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff, and the accompaniment is written on a grand staff (treble and bass clefs). The score includes various musical notations such as slurs, ties, and dynamic markings. The lyrics 'The Rose Tree' are written below the melody. The score is divided into two systems by a double bar line. The first system contains the first two measures, and the second system contains the next two measures. The notation includes a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff, and the accompaniment is written on a grand staff (treble and bass clefs). The score includes various musical notations such as slurs, ties, and dynamic markings. The lyrics 'The Rose Tree' are written below the melody. The score is divided into two systems by a double bar line. The first system contains the first two measures, and the second system contains the next two measures.

Half-time feel

1st, 2nd Verses

(J = J) D5

N.C. (G5)

(C5)

1. The love line is nev - er straight and nar - row,
 2. I feel like a run - ning pol - i - ti - cian. Oh!_____

1/2

P P P

1/2

P

7 7 5 7 7 5 5 3 0 4 (4) 0 0 5 3 5 (5) 0 5 0 3

P P P

D5

N.C. (G5)

(C5)

un - less your love is tried and true.
Just tryin' to please you all the time.

1/2

1/2

(4)

(D5)

(G5)

I've giv - en Uh, we take our chance with new be - gin -
you my share with no con - di -

sl.

P.M.-----

P.M.-----

P.M.-----

1/2

1/2

(e)

sl.

P

P

(C5)

Double-time feel

(J = J) (A)

nings. Still we try,
tions. Go - in' wide,

P

sl.

P.M.-----

(e)

(4)

P

sl.

win or lose, — take feel the highs,
run - ning long, — feel - in' the highs,
lost, —

Gsus2

P

P.M.-----

N.C. (A)

Dadd2/G

D/G

but not with the blues.
for long.

Half-time feel

N.C. (Em) (G)

pick sl.
(low str.)

P.M.-----

sl

(F) (A) (C5) (Dadd9) *sl.*

P.M.-----4 P.M.-----4 Let ring-----4

Double-time feel

N.C. Chorus D D/A E/A

Al - ways one — more, — you're nev - er

Rhy. Fig. 1 *sl.*

D/A

is - fied, — nev - er one — for all — with you —

A H --

A H --

A H --

A H patch E

*Sing A 3rd time only.

G A

it's on - ly one for me. —

{ (1.) Oh, — (2.3.) So, — } why

sl. P.M.-----4 Let ring-----4

sl.

Repeat Rhy. Fig. 1

2. A E D5

Whoa—

Gtr. II

sl. Full

Full

Gtr. I

3 2 2 0 0
2 2 2 1 1
4 0 2 2 2
0 0 2 2 2

A

yeah. —

Full 1½ 3½

sl. Full 1½ 3½

trem. bar

(mid stgs.)

10 14 16 17 19 19 (19)

10 14 16 17 19 19 (19)

10 14 16 17 19 19 (19)

10 14 16 17 19 19 (19)

Guitar solo

*Push string against pick-up pole piece.

First system of musical notation. The treble staff contains a melodic line with notes marked with 'P' (piano) and slurs. The bass staff contains a bass line with notes marked with 'P' and slurs. The key signature is two sharps (F# and C#). The system ends with a wavy line indicating a tremolo or sustained sound.

Second system of musical notation. The treble staff contains a melodic line with notes marked with 'A.H.' (Articulation) and slurs. The bass staff contains a bass line with notes marked with 'A.H.' and slurs. The system ends with a wavy line indicating a tremolo or sustained sound.

Third system of musical notation. The treble staff contains a melodic line with notes marked with 'T P H' (Tongue, Piano, Harp) and slurs. The bass staff contains a bass line with notes marked with 'T P H' and slurs. The system ends with a wavy line indicating a tremolo or sustained sound.

Fourth system of musical notation. The treble staff contains a melodic line with notes marked with 'Full' and slurs. The bass staff contains a bass line with notes marked with 'Full' and slurs. The system ends with a wavy line indicating a tremolo or sustained sound.

Fifth system of musical notation. The treble staff contains a melodic line with notes marked with 'Harm. (8va)' (Harmonics, 8th octave) and slurs. The bass staff contains a bass line with notes marked with 'Harm. (8va)' and slurs. The system ends with a wavy line indicating a tremolo or sustained sound.

B5(sus4)

B5(sus4)

Asus2

A.H. 1

(15ma)

H

sl.

A.H. 1

A.H. pitches: C# D#

B5(sus4)

6

(trem. picking)

Full Full Full Full

17 20 17 20 17 19 (19) 17 19 17

[illegible][illegible]

(Cont. Rhy. Fig. 1)
Coda

Repeat Rhy. Fig. 1 (till fade)

Begin fade

(A) (A sus4) (D) E5

TP H TP H TP H H TP H TP H P

sl

(Vocal Hes')

TP H TP H TP H H TP H TP H P

sl

C C# D (D C# C) C C# D

Al - right! Whooh! How 'bout you now. Come on.

semi-harm P.M.----4 P.M.----4

(0) 5 0 4 3 0 5 0 4 5

*Heavy muting (P.M. to produce extremely percussive bass note.)
 †Brush muted stgs. sharply. (Allow random harmonics to sound.)

(A G# G) E7+9 C C# D (D C# C)

Oh, — yeah! Dig it! That's right...

sl P.M.----4 P.M.

5(0) 4 3 (3) sl 7 0 5 0 4 3 0 5 0 4 3

C C# D A5 C5/G F#5 A5

Is ev - 'ry - bod - y read - y? Let's go! (Mov - in' up and down.)

(steady gliss.)

P.M.----4 let ring sl. sl.

2 1 0 (0) 2 4 4 2 2 2 2

4 3 (3) sl. 17 sl. P

E5 F#5 B5

Up and down... 'Round and 'round... A - round and 'round...

F#5 A5 E5 F#5 B5

Mov - in' up and down... In and out... 'Round and 'round.)-

2nd Verse
C C# D (D C# C)

Yeah! Crank it, blow out...

C C# D A G# G E7+9 C7 C#7 D7

Uh! Ouch! Ah, help me.

(D C# C) C C# D A5 C5/G

Now, flip on_ o-ver. Oh, ba - by, you know_ what I like. Whoo!

P.M.-----4 P.M.-----4

5 0 4 3 5 0 7 5 0 7 2 0 3

F#5 A5 E5 F#5 B5

— Whoo! Whoo! She choked the chain, — 'Round and — round. —

(Mov - ing up and down. —)

P

'n' she got the hook. — Mov - in' up and down. — Can't get a - way. —

sl. H P

sl. H P

F#5 B5

Pre-chorus F#5 G#5 A5

Round and — round.) Oh! Fe - ver starts to — climb, —

sl. trem. bar P H sl.

sl. H P H

sl.

— reach - ing 1 0 5. — I need an - oth - er — shot of your love. —

Chorus
A5/F# B5/F# A5/F# E/F# A5/F# B5/F#

*Stroke chords w/ tip of pick allowing A.H. to sound.
**Slide w/ left hand noise.

Love, — love is — the — source — (of — in —

fec - tion. —

semi-harm. —

source — of — in - fec - tion.) —

Gtr. I

*Interlude

C C# D

(D C# C)

C C# D

Hey Ed - die!... (Laugh) S - say what?... Hey, that's

Gtr. II

A.H. (15ma) Full 5

rake A.H. Full 5

trem. bar

hold bend *trem. bar

Gtr. I

P.M.----1

P.M.-----1

P.M.---1

*Depress and vib. trem bar simultaneously.

*Gtr. & Voc. dialog over 1st 8 bars of Verse changes.

(A G# G)

E7+9

C C# D

(D C# C)

what I'm talk - in' a - bout. Wax it on - down. Whoo!

*Harm. Full

1/2

hold bend grad. release

rake Full 1/2

3

sl. TPP sl. TPPH sl. TPPH TP sl. HP

15 13 10 13 10 13 10 13 10 13 10 13 10 13 7

H P

*Tapped harmonics (tap at fret indicated w/right hand while holding bend).

sl.

P.M.---1

P.M.-----1

5 (0) 4 3 (3) sl.

C C# D A5 C5/G

Rrr - read - y, 2½ set, 3½ go!

trem. bar (gradual descent) 2½ 3½ 6 (Gtr. II out)

*String flab.

P.M.-----

sl. sl. tram. pluck

Guitar solo 1
*N.C.(F#m)

Oh, yeah.

Gtr. I

sl. sl. sl. sl. H H H H H H P H P P

6 6 3

sl. sl. sl. sl. H H H H H H P H P P

4 5 7 4 5 7 5 7 9 4 5 7 4 5 7 5 7 4

5 4 (5) 5 2 5

Full Full

*Verse (2nd 8 bars) changes in F#minor implied by bass.

Full Full Full Full Full Full Full Full

Full Full Full Full Full Full Full Full

2 2 5 2 2 5 2 2 5 2 2 5 2 2 2 2 5 2 2 2 2 5 2 2 2 5

Full Full P P sl. P sl. P P

3 3 3

(Vocal: Whoa!)

Full Full P P sl. P sl. P P

2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2 2

5 5 4 2 5 4 2 4 2 4

Full Full

[illegible][illegible][illegible]

The musical score for "The Rose Tree" is presented in two systems. The first system contains the first two staves, and the second system contains the next two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The music is written in a simple, folk-like style. The first staff has a melody line with notes and rests, and a bass line with notes and rests. The second staff has a melody line with notes and rests, and a bass line with notes and rests. The music is written in a simple, folk-like style. The first staff has a melody line with notes and rests, and a bass line with notes and rests. The second staff has a melody line with notes and rests, and a bass line with notes and rests. The music is written in a simple, folk-like style.

Chorus

A5/F#

B5/F#

A5/F#

E/F#

A5/F#

B5/F#

Love, _____

love is the source

(of in -

P.M.

P.M.

P.M.

H

2 2 (2) 2 sl.

2 2 2 2 1 2

2 2 (2) 2 2 sl. sl. H

fec - tion.

Love,

love, love,

love is the

semi-harm.

sl.

sl.

A5/F#

B5/F#

N.C.

source.

of in - fec - tion.)

sl.

(-)

(2) 2 2 2 sl.

(4) 2 4 2 4 (4)

2 5 6 7 8 9 (9)(9) 9 8 7 6 (9) 6 7 8 9

*Free time

Bb9 A9 Ab9

G9

(8va)

trem. bar

trem. bar

*(String flab)

*Gradually growing slower.

Fdbk
pitch: D

*Depress trem. bar gradually
until strings slacken and rattle
against fretboard.



Foss Hallin

METALLICA

As recorded by METALLICA

**Words and Music by
James Hetfield, Lars Ulrich
and Jason Newsted**

G5 Bb5 E5 D5 C5 F#5 F5 Eb5 E5vii F5viii F#5ix B5

3fr. 6fr. 5fr. 3fr. 3fr. 3fr. 6fr. 7fr. 8fr. 9fr.

Slowly ♩ = 72

N.C.

8va

(Two C
Intro

[illegible]

* Backwards lead guitars. Arr. for two Gtrs.

* Downstemmed *sl.* guitar is notated to the right of slashes.

The musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with various slurs, ties, and dynamic markings such as 'sl.' (softly) and 'H P' (half piano). A bracket labeled '1/2' indicates a half-note duration for a specific phrase. The bottom staff shows fret numbers for each note, with some notes having multiple fingerings indicated by different numbers. Slurs connect groups of fret numbers corresponding to the notes above them.

Moderately fast Rock ♩ = 182

N.C.(E)
Rhy. Fig. 1

Play 3 times

(end Rhy. Fig. 1)

The musical score for 'The Merry Song' is presented in two systems. The first system consists of a single staff in 4/4 time, starting with a treble clef, a key signature of one sharp (F#), and a dynamic marking of *f* (forte). The melody begins with a quarter rest, followed by a series of eighth and quarter notes, including a triplet of eighth notes. The second system is a two-staff arrangement. The upper staff continues the melody, featuring a key signature change to one flat (Bb) and ending with a double bar line. The lower staff provides a rhythmic accompaniment using numbers 1-5 and rests, with a repeat sign at the beginning. The piece concludes with a final double bar line.

Open

G5 E5 F#5

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written on a single staff, starting with a quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and a quarter note F#4. The second system continues the melody with a quarter note E4, followed by a quarter rest, and then a double bar line. The third system is a bass line, indicated by a bass clef, and contains a sequence of numbers: 1, 2, 1, 2, 1, 2, 3, 2, 1, 2, 1, 2, 3, 2. The fourth system continues the bass line with the numbers 5, 5, 5, 5, 4, 4, 5, 5, 5, 5, 6, 2, 2, and ends with a double bar line.

N.C.(E)

Play 4 times

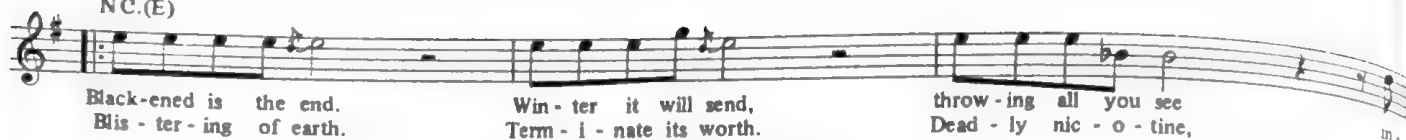
N.C.(E)
Rhy. Fig. 2

Play 4 times

The musical score consists of two systems. The first system is for 'N.C.(E)' in 4/4 time, marked 'Play 4 times'. It features a treble clef and a key signature of one flat. The melody is written on a single staff. The second system is for 'Rhy. Fig. 2' in 4/4 time, also marked 'Play 4 times'. It features a bass clef and a key signature of one flat. The rhythm is written on a single staff using numbers 1-5 to represent fingerings. The score is divided into two measures by a double bar line. The first measure contains the melody for 'N.C.(E)' and the rhythm for 'Rhy. Fig. 2'. The second measure contains the melody for 'Rhy. Fig. 2' and the rhythm for 'Rhy. Fig. 2'.

w/Rhy. Fig. 2 (3 times)

N.C.(E)



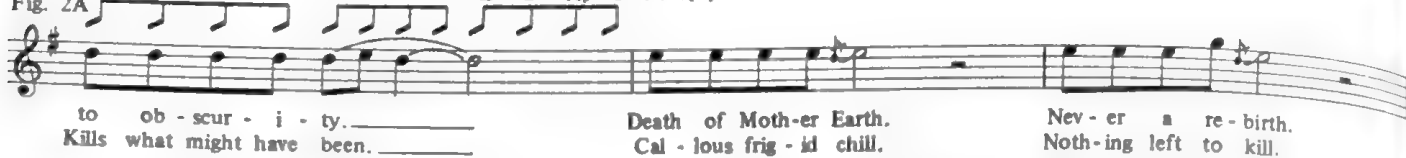
(end Rhy. Fig. 2A) w/Rhy. Fig. 2 (3 times)

Rhy. G5
Fig. 2A

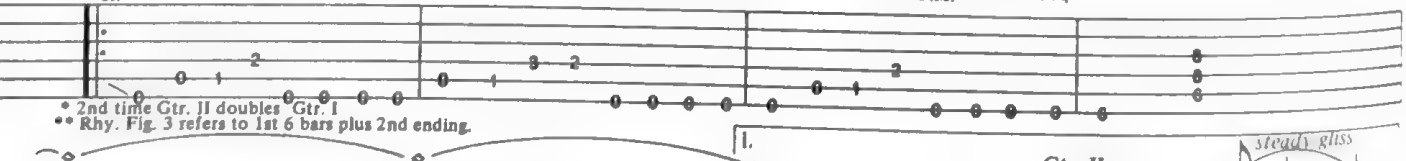
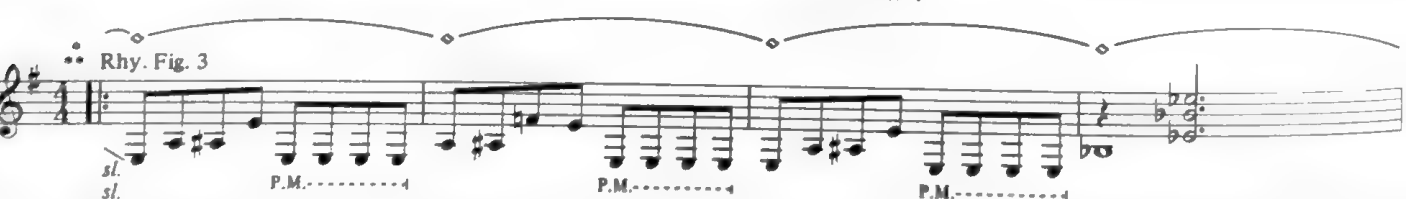
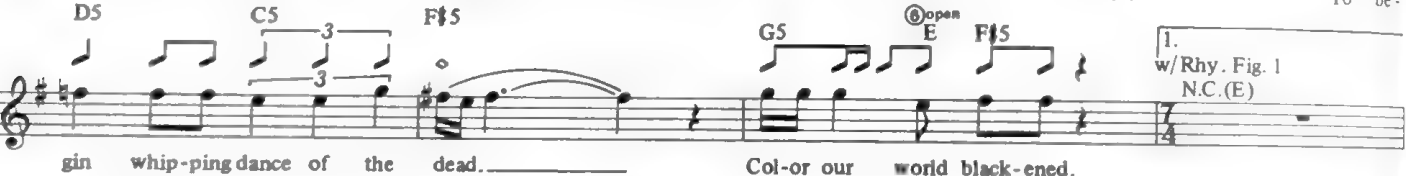
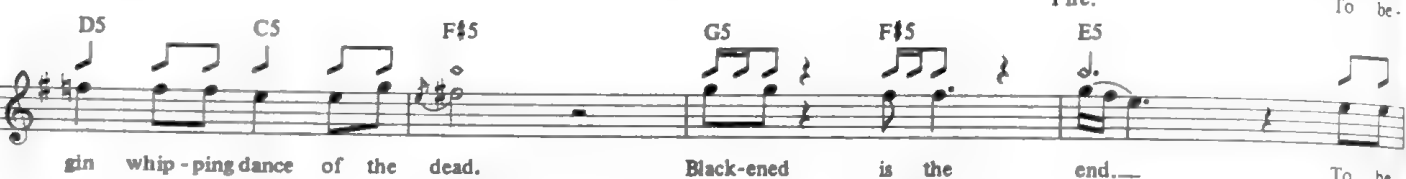
⑥open 7fr. 6fr. 3fr.

Bb5

E B A# G N.C.(E)



⑥open 7fr. 6fr. open w/Rhy. Fig. 1 (1 1/2 times)



2. (end Rhy. Fig. 3) E5

Op - po - si - tion. (Cont. in slashes) 1/2 1/2 Con - tra - dic - tion. Prem - o - Con - tra - dic - tion.

P.M.----- 1/2 1/2

ni - tion. Com - pro - mise. Ag - i - ta - tion. Vi - o - la - tion. Mu - ti - Prem - o - ni - tion. Ag - i - ta - tion. Vi - o - la - tion.

la - tion. Plan - et dies. Dark - est col - or. Blis - tered earth. Mu - ti - la - tion.) Eb5 E5VII F5VIII F#5IX

True death of life. _____ sl. w/ Rhy. Fig. 3 N.C.(E) Eb5/Bb N.C.(E)

Ter - mi - na - tion. Ter - mi - na - tion. Ex - pi - (Ter - mi - na - tion.)

Ex - pi - ra - tion. Can - cel - la - tion hu - man race. Ex - pec - ra - tion. Can - cel - la - tion. Ex - pec - ta - tion. Lib - er - a - tion. Pop - u - la - tion lay to waste. ta - tion. Lib - er - a - tion. Pop - u - la - tion.) Eb5 E5VII F5VIII

See our moth - er put to death. See our moth - er die. _____ F#5IX F5VIII

Rhy. Fig. 4

E5⁷ D5 C5 B5 E5 D5 C5 B5 (end Rhy. Fig. 4)

Handwritten notes: H P, H P, H P, H P, H P, H P, H P, H P

w/Rhy. Fig. 4

E5 D5 C5 B5 E5 D5 C5 B5

Handwritten notes: H P, H P, H P, H P, H P, H P, H P, H P

w/Rhy. Fig. 4

E5 D5 C5 B5 E5 D5 C5 B5

w/Rhy. Fig. 4 (1st 2 bars only)

E5 D5 C5 B5

Handwritten notes: H P, H P, H P, H P, H P, H P, H P, H P

w/Rhy. Fig. 5 (7 times)

E5⁷4 (Gtrs. I & II out)

sl.

Handwritten notes: sl., sl.

H P H P H P H P H P H P

Handwritten notes: H P, H P, H P, H P, H P, H P, H P, H P

Rhy. Fig. 5

E5⁷4

Handwritten notes: H P, H P, H P, H P, H P, H P, H P, H P

w/Rhy. Fig. 1 w/Rhy. Fig. 2 (3 times)
N.C.(E) Play 4 times N.C.(E)

w/Rhy. Fig. 2A

w/Rhy. Fig. 2A

All is
Open

Fire.

end. _____

Fire.

су. _____

Black-ended.

Н 2 Н 2 Н 2 3 2 Н 2 Н 2 2

As recorded by METALLICA

E5 **F5** **G5** **Bb5** **F#5** **A5** **Ab5** **D/F#** **F#** **G** **E/G#** **A**

E5 F5 E5 F5 E5 F5 E5 G5 F5 E5 F5

Exercise 6-10, Part 2

* Not in strict time till Rhy. Fig. 1

E5 E5 F5 E5 B♭5 F5 E5 F5 E5 E5 F5 E5 G5 F5 E5 F5 E5 F5 E5 F5 E5

Rhy. Fig. 1

E5 F5 E5 E (open) E5 F5 E5 G5 Bb5 F5 E5 E (open) E5 F5 E5 Bb5 G5

2. 

Rhy. Fig. 2

(end Rhy. Fig. 2) Rhy. Fig. 2A

Rhy. Fig. 2

ES N.C. 3 1/2

ES F5 ES F5 ES N.C. 3 1/2

sl. 1/2 3

sl. 1/2 3

E5 N.C. 1/2 E5 A5 E5 A5 E5 N.C. (end Rhy. Fig. 2A)

1st, 2nd, 3rd Verses
Rhy. Fig. 3

(end Rhy. Fig. 3) w/Rhy. Fig. 3

Rhy. Fig. 4

(end Rhy. Fig. 4)

w/Rhy. Fig. 4

(2fr. w/Rhy. Fig. 2 E5 F5 E5 F5 E5 N.C.)

Tempo I

E5 F5 E5 F5 B5 Rhy. Fig. 5 N.C. E5 Rhy. Fig. 6 F5

H P P H P P

H P P H P P

B5 C5 N.C. A5 E5 sl. F5 B5 C5 N.C. (end Rhy. Fig. 6)

sl. H P P H P P sl. sl. H P P H P P

Chorus w/Rhy. Fig. 1 (open) • 3rd time substitute D5 for A5 (this bar only).

E5 F5 E E5 F5 E5 G5 Bb5 F5 E5 E E5 F5 E5 Bb5 G5

Short-est straw. Chal-lenge lib-er-ty. Downed by law. Live in in-fa-my.

F5 E5 E E5 F5 E5 G5 Bb5 F5 E5 E E5 F5 E5 G5

Rub you raw. Witch-hunt rid-ing through. Short-est straw. This short-est straw has been pulled—

F#5 F5 E5 F5 E5 (open) To Coda E5 F5 E5 G5 Bb5 F5 E5 (open) E

— for you. — Pulled for you. (Short-est straw.)

E5 F5 E5 Bb5 G5 F5 E5 (open) E E5 F5 E5 G5 Bb5 F5 E5 (open) E

Pulled for you. Short-est straw. Pulled for you. Short-est straw.)

Double-time feel w/Rhy. Fig. 2A

E5 F5 E5 G5 F#5 F5 E5 N.C. E5 F5 E5 F5

Short-est straw has been pulled— for you. —

E5 N.C. 1. (open) E E5 G5 E5 G5 E5 N.C.

(open) E5 E5 A5 E5 A5 E5 N.C. G5 F#5 F5

2

E5 F5 E5 F5 Riff. A

H P H P H P H P

2 2 2 3 2 (2) 3 2 2 3 2 3 3 2 (2) 3 2 3 4 2 4 5 7 7 7

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, with lyrics 'The Rose Tree' and 'The Rose Tree' aligned under the notes. Chord symbols G5, F#5, F5, E5, F5, and D/F# are placed above the staff. The second system continues the melody on a single staff, with lyrics 'The Rose Tree' and 'The Rose Tree' aligned under the notes. Chord symbols H P and H P are placed above the staff. Below the melody, there are two staves of fingerings, with numbers 1-5 and 7-9 indicating finger positions for the left and right hands respectively.

Guitar solo I
w/Rhy. Fig. 3 (1st 3½ bars only)

(end Riff A)
F#5 F5 N.C.
G5
trem. bar
P

trem. bar
A.H.

8va- E 2½ 2½ 2½ F5 6 open E F5 6 open G5 6 open E G5
1 1 H

7 5 4 3
9 5 9 7 14
14 15

⑥ open E F5 E F5 E G5 F#5 F5 E F5 E F5

8va

Harm.

trem. bar

Full P Full H P H P Full H P

17 15 14 12 15 14 12 P H 14 12 P P H 12 P P H 12 7 7 7 5 5 5 5 Full 12 P Full H P H P Full H P 14 15 12 12 15 12 14 12 14 15 12

The image shows a page of guitar tablature for the song "The Highway" by The Highwaymen. The page is divided into six systems of music. Each system consists of a standard musical staff and a corresponding guitar staff. The guitar staff includes fret numbers, pickup positions (P), and various musical notations such as triplets, slurs, and bends. Chord diagrams are provided for several sections. The key signature is one sharp (F#).

System 1: The first system features a melody line with a key signature of one sharp (F#). The guitar staff includes fret numbers (e.g., 22, 20, 19, 22, 22, 20, 19, 17, 20, 20, 22, 20, 19, 22, 20, 19, 20, 21, 21, 20, 19, 21, 19, 10, 19, 21, 19, 22) and pickup positions (P). A triplet of eighth notes is marked with a "3" and a slur. A "1/2" note is also indicated.

System 2: The second system continues the melody. It includes a "Full" pickup position and a "loco" (local) pickup position. The guitar staff shows fret numbers (e.g., 20, 19, 21, 19, 19, 17, 17, 15, 15, 13, 12, 12, 17, 12, 15, 12, 14, 12, 14, 12, 14, 11, 12, 10, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1, 0, 2, 0, 2, 7, 10, 9, 8, 7, 10, 8, 9, 11, 15) and pickup positions (P). A triplet of eighth notes is marked with a "3" and a slur. A "Full" pickup position is also indicated.

System 3: The third system features a melody line with a key signature of one sharp (F#). The guitar staff includes fret numbers (e.g., 3, 3, 4, 2, 3, 1, 2, 0, 2, 0, 2, 7, 10, 9, 8, 7, 10, 8, 9, 11, 15) and pickup positions (P). A triplet of eighth notes is marked with a "3" and a slur. A "Full" pickup position is also indicated.

System 4: The fourth system continues the melody. It includes a "Full" pickup position and a "loco" (local) pickup position. The guitar staff shows fret numbers (e.g., 20, 19, 21, 19, 19, 17, 17, 15, 15, 13, 12, 12, 17, 12, 15, 12, 14, 12, 14, 12, 14, 11, 12, 10, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1, 0, 2, 0, 2, 7, 10, 9, 8, 7, 10, 8, 9, 11, 15) and pickup positions (P). A triplet of eighth notes is marked with a "3" and a slur. A "Full" pickup position is also indicated.

System 5: The fifth system features a melody line with a key signature of one sharp (F#). The guitar staff includes fret numbers (e.g., 3, 3, 4, 2, 3, 1, 2, 0, 2, 0, 2, 7, 10, 9, 8, 7, 10, 8, 9, 11, 15) and pickup positions (P). A triplet of eighth notes is marked with a "3" and a slur. A "Full" pickup position is also indicated.

System 6: The sixth system continues the melody. It includes a "Full" pickup position and a "loco" (local) pickup position. The guitar staff shows fret numbers (e.g., 20, 19, 21, 19, 19, 17, 17, 15, 15, 13, 12, 12, 17, 12, 15, 12, 14, 12, 14, 12, 14, 11, 12, 10, 11, 10, 9, 8, 7, 6, 5, 4, 3, 2, 1, 0, 2, 0, 2, 7, 10, 9, 8, 7, 10, 8, 9, 11, 15) and pickup positions (P). A triplet of eighth notes is marked with a "3" and a slur. A "Full" pickup position is also indicated.

w/Rhy. Fig. 1

Coda

E5 F5 E5

Double time feel

⑥ open E F5 ⑥ open E F5 ⑥ open E G5 ⑥ open E G5

w/Riff A Pulled for you.

E5 F5 D/F#

1. G5 F#5 F5

2. G5 F#5 F5 E5 F5 E5 F5 E5

sl.

rit.











rit.



NEIL Z

TESLA

As recorded by TESLA

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P *H* *sl.* *H*
 6 7 5 5 5 6 7 9 7 8 9 12 14 12 14 12 13 14 12 12 13 14 12 13 14 12 13 14 13 14 15 13 14 15 14 15 16 15 16 17 15 16 17 15 17 20 17

8va *P* *H* *sl.* *H*
 20 20 19 22 20 20 19 17 16 17 17 17 21 17 16 15 14 13 12 11 10 9 8 7 6 5 4 3 2 4 3 2 4 3 2 0
loco *sl.*

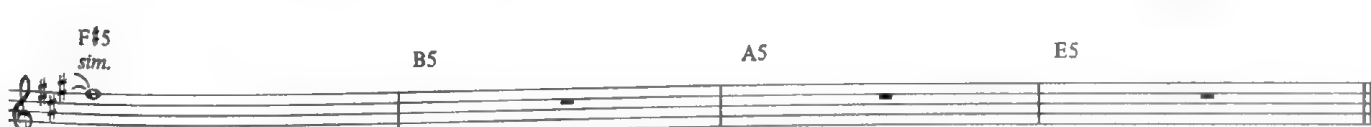
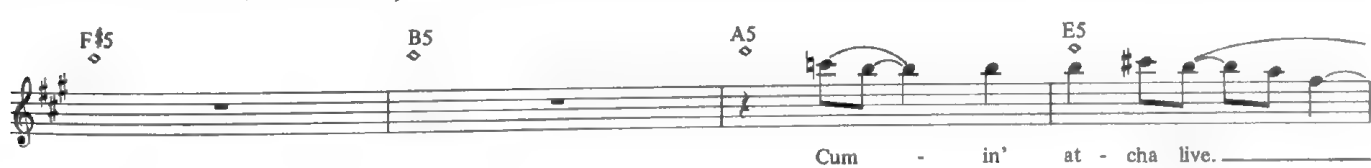
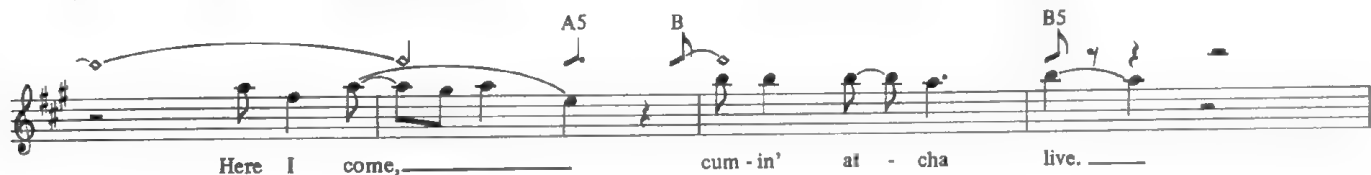
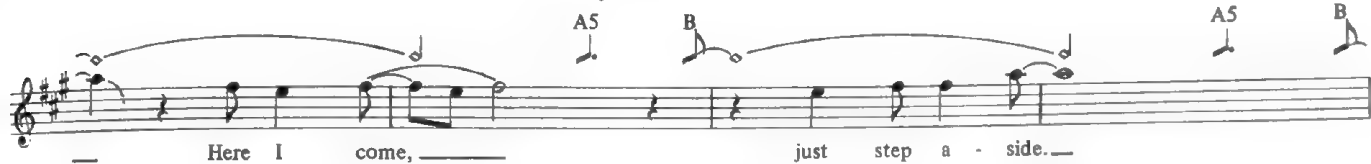
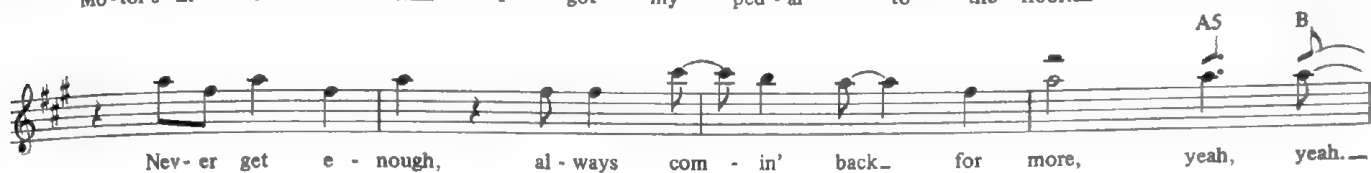
semi-harm.-----|
 12 11 10 9 8 7 6 5 4 3 2 4 3 2 4 3 2 0
 14 13 12 11 10 9 8 7 6 5 4 3 2 4 3 2 0

F# (Band in) F#5 B5
 Fast Rock ♩ = 228
 Rhy. Fig. 1
 A5 1.2. E5 (end Rhy. Fig. 1) 3. F#5

N.C.
 2 3 4 5 6 7 8 9 10 11 12

F#5 *sl.* N.C. (F#5)

1st Verse
N.C. (F#5)



2nd Verse



Chorus F#5

Here I come, cum - in' at - cha live.

B5 A5 B B5

(Cum - in' at - cha live!) Cum - in' at - cha live.

F#5 B5 A5 E5

(Cum - in' at - cha live!) Cum - in' at - cha live.

F#5 B5 A5

(Cum - in' at - cha live!) Oh, here I

come.

Riff A (Three gtrs.)

*All gtrs. vibrato.

(end Riff A) Full

slow bend Full

(Drum fill)

F#5 G#5 F#5 G#5

8va

Lead gtr. I

Full Full Full Full

loco 3 P

3 P

Handwritten musical score for "The Rose Tree" on two staves. The top staff is in treble clef with a key signature of three sharps (F#, C#, G#). It contains a melody with various ornaments and slurs. The bottom staff is a bass line with fingerings indicated by numbers 1-5. The score is divided into measures by vertical bar lines. Above the top staff, there are tempo markings: "F#5 strn." and "G#5 1/2". Above the bottom staff, there are tempo markings: "1/2", "H P", "1/2", "H P", "H", "H P", "1/2", "H P", "Full", "H", "H", "H", "H". The score ends with a double bar line and a repeat sign.

[illegible]

The musical score for 'The Rose Tree' is presented in two systems. The first system contains the first line of music, and the second system contains the second line. The key signature is one sharp (F#), and the time signature is 3/4. The score includes various musical notations such as notes, rests, and dynamic markings. The lyrics 'The Rose Tree' are written below the notes. The score is divided into sections labeled A5, B5, and A5. The first system ends with a double bar line, and the second system continues the melody. The score is written for a single melodic line, likely for a voice or a single instrument.

The musical score consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melodic line with a pitch bend (grad. bend) and a lead guitar line (Lead gtr. I) with a trill. The bottom staff is in bass clef and contains a bass line with a pitch bend. The score includes various musical notations such as notes, rests, and dynamic markings.

Annotations for the top staff include: "A.H. (15ma)", "A5", "B5", "P.M. 4", "grad. bend", "A.H.", "A.H. (8va)", "C5", "D5", "Lead gtr. I", "3", "sl.", "P", "P.M. 4".

Annotations for the bottom staff include: "A.H. pitch: B", "7", "9", "8", "7", "9", "8", "7", "5", "7", "7", "(7)", "5", "A", "D#", "(7)", "(8)", "sl.", "P".

CS D5 *sl.* H H $\frac{1}{4}$ C5 H D5 *8va*...

12 14 15 12 14 15 14 15 17 14 15 17 15 17 15 15 17 19 15 17 19 21 17 19 17 19 16 17 16 19 17 19 16 18 20 17 19 17 19 17 19 20

sl. D5 H E5^{VII} $\frac{1}{4}$ H

8va... P Full *sl.* Lead Gtr. II *loco* $\frac{1}{4}$ *sl.* $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ D5 *sim.* E5^{VII}

20 17 20 20 17 20 17 20 20 (20) trem. bar $\frac{1}{4}$ *sl.* $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$ $\frac{1}{4}$

9 (9) 12 (12) 15 (15) 18 21

D5 E5^{VII} *8va*...

6 1 *1 1 Full *sl.*

6 1 (17) (17) 1 A.H. (8va) Full *sl.*

(24) 15 (15) (15) *sl.*

*Pull up on bar.

N.C. (F#5) (Two gtrs.) Full *loco*

Full (both gtrs. vib.)

17 17 14 17 16 14 16 (16) (9)

9 9 6 10 9 7 9

3

N.C. (F#5) Full (Two gtrs.) Full *8va*...

Full Full 3 P P

17 (17) 17 (17) 14 17

16 (16) (16)

B5 A5 Full Full E5 F#5 Full

(10) 12 13 14 15 (10) 16 14 13 12 (10) 16 14 17 (17) 17

w/Rhy. Fig. 1 (1st 3 bars only)

w/Riff A

Full B5 A5 E5 C# (Two gtrs.)

(17) 17 14 15 (10) 16 14 13 12 (14) 14 13 12 (13) 6 6

D E

(6) 4 6 4 5 7 9 (6) 4 6 4 5 7 9 (7) 5 7 5 7 9 10 7 (7) 5 7 5 7 9 10 9 (6) (6)

Full (Drum fill) Full

(9) 7 9 9 9 10 12 9 (9) 7 9 9 10 12 13 12 15 16 14 16 (9) (9) (9) 13 12 15 16

Chorus

F#5 B5 A5 *sim.* E5 F#5 B5 A5 E5

(Cum - in' at - cha live!) I'm cum-in' at - cha live. (Cum - in' at - cha live!) Cum - in' at - cha live. (Cum - in' at - cha live!) Oh, here I come.

F#5 B5 A5 E5

Cum - in' at - cha live, Step a - side,

(Cum - in' at - cha live, live!)

N.C. steady gliss.

oh, step a - side.

(Two gtrs.)

2 3 4 5 0 1 2 3 4 4 4 5 6 7 8

2 3 4 5

1/4 1/4

4 5 6 7 5 7 5 5 4 2 5 4 2 7 5

1 2 3 4 2 4 2 5 4 3 5

Free time
w/Lead vocal ad lib till end
E5

sl. P H P sl. Full

P H P Full

2 4 2 4 2 7 9 11 10 12

sl. F#5 sl. sl.

Full P Full

Full P P Full

(12) (12) 10 12 10 12 (12) 10 12 (12)

sl.

ROCK ME TO THE TOP

As recorded by TESLA

Words and Music by
Jeffrey Keith and Tommy Skeoch

Medium Rock ♩ = 134

*Rhy.
Fig. 1
(Gtr. I)

Intro

*Riff A (Gtr. II)

Gtr. II tacet till pickup to bar 5 (1st time only).

**Rhy. Fig. 1" and "Riff A" refer to bars 1-7 plus 2nd ending.

(1st time, Gtr. II enters here)

1st, 2nd Verses

1. Here I stand;—
2. See additional lyrics

are you read - y

to take me in

and rock me stead - y?—

B5 C5 B5 A5 C5 D5 C5

Feel the pow-er, feel the heat, _____ and put your-self in the driv - er's seat...

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

B5 A5 E5 B5 C5

You're in the air, I feel_ you sur - round_ me. _____ Ah, _____

P.M.-----4 P.M.-----4 P.M.-----4 P.M.-----4

B5 A5 B5 D5 A5

_____ do an - y - thing _____ that you want me to. _____ Come on!

P.M.-----4 P.M.-----4

Chorus

*w/Rhy. Fig. 1 & Riff A (w/1st note played, not tied)

E5 B5 C5 B5 A5 G5 A5 E5

Rock me!_ Rock me!_ (Rock!) Rock me to the top, to the top, ba - by. _____ Rock_

*2nd time omit final 1/8 note of each figure.

B5 C5 B5 A5 C5 B5 A5 G5 E5

me!_ Rock me!_ (Rock!) And don't ev - er stop, _____ no! _____

2.

B5 A5 C5

Interlude

B5 A5 G5 C/A

D/A

(Rock!) Don't ev - er stop.

Gr. I

5 7 5 7 5 7 5 7

*Fret equivalent if fretboard continued past 22nd fret.



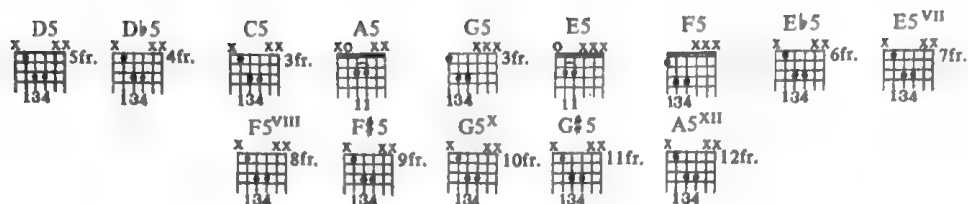
William Hames

VINNIE VINCENT INVASION

BREAKOUT

As recorded by VINNIE VINCENT INVASION

Words and Music by Vinnie Vincent



Moderate Rock ♩ = 120

Intro

* w/Sound effects

(Spoken:) Breakout.

Gtrs. I & II: D5 D♭5 C5 N.C. 1/2

f

Approx. 32 sec.

Gtr. I: D5 D♭5 C5

Gtr. II: 1fr. 17fr. 12fr. F A E sl. 1/2

N.C. (Both. gtrs.)

D5 D♭5 C5 N.C. 1/2

Gtr. II: 3fr. open C A

Gtr. I: 2 1/2 trem. bar 6 6

sl. H H H P P P sl. 1/2

Am7 (Gtr. II out)

(Spoken:) Breakout

Uh! *Rhy. Fig. 1

Woo yeah, yeah. Yeah! (Echo repeats)

Am7 D/A N.C. Am7 D/A N.C.

* Swell w/vol control Am7

P.M.-----4

sl. P

P.M.-----4

sl. P

P.M.-----4

sl. P

P.M.-----4

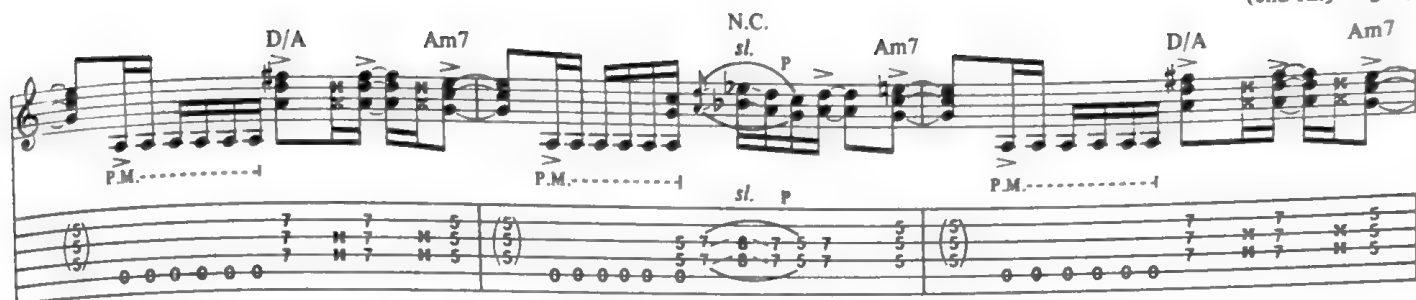
sl. P

* Chord on beat one is struck, not tied, when Rhy. Fig. 1 is repeated.

(end Rhy. Fig. 1)

Chord progression: D/A, Am7, N.C. sl. P, Am7, D/A, Am7.

Notation: P.M.-----4, sl. P, P.M.-----4.



1st Verse

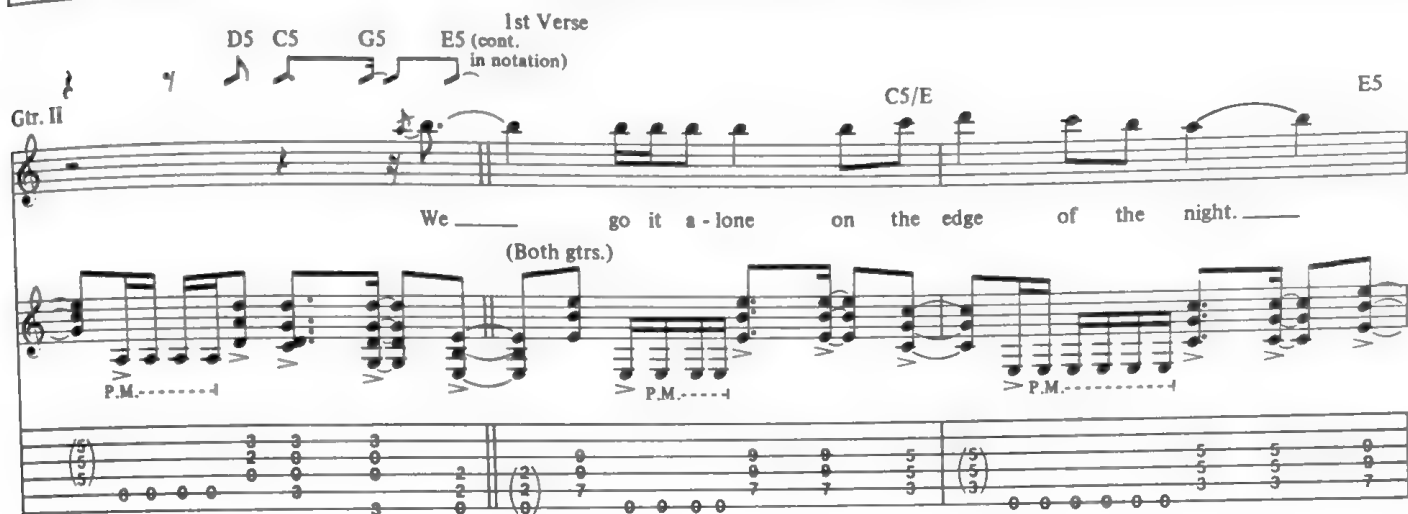
Chord progression: D5, C5, G5, E5 (cont. in notation), C5/E, E5.

Lyrics: We go it a-lone on the edge of the night.

Notation: P.M.-----4, P.M.-----4, P.M.-----4.

Gr. II

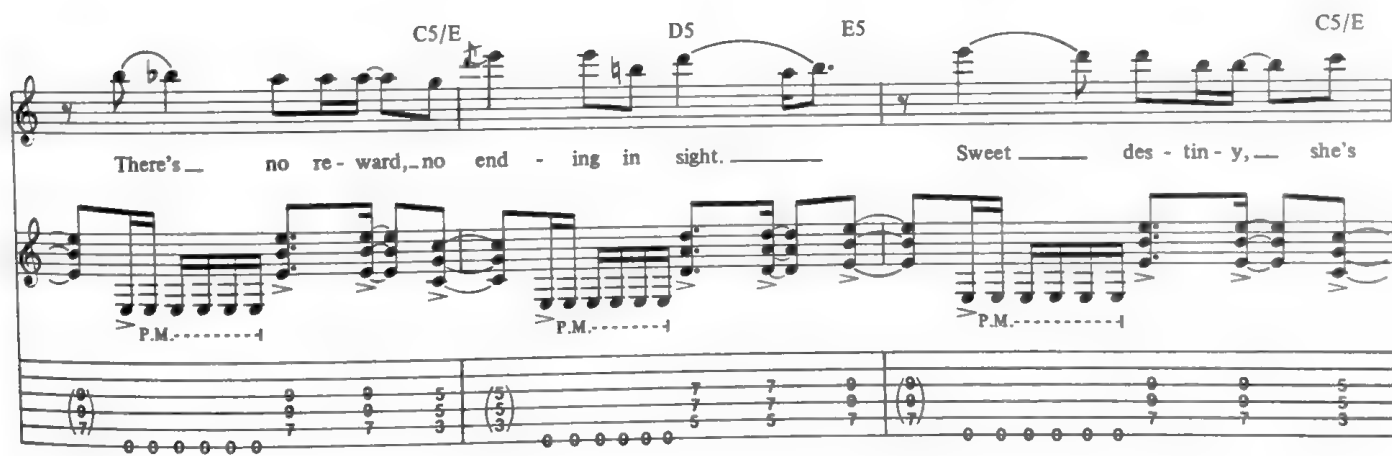
(Both gtrs.)



Chord progression: C5/E, D5, E5, C5/E.

Lyrics: There's no re-ward, no end-ing in sight. Sweet des-tin-y, she's

Notation: P.M.-----4, P.M.-----4, P.M.-----4.



Chord progression: D5, B5, A5, G5, A5/F#.

Lyrics: wait-ing for me. I'll find her walk-ing down my street of dreams.

Notation: P.M.-----4, pick slides.

Gr. I Gr. II

(end Rhy. Fig. 2)



Am7 G/A Am7 G/A Am7 G/A

Yeah, _____ her name is no mer - cy. _____ She's the

Rhy. Fig. 3

P.M.-----4 P.M. P.M.-----4 P.M.-----4

Am7 G/A Pre-chorus F5 G5

calm be - fore the storm. Fight - ers have on - ly but one tool. _____

Gtr. II Gtr. I Gtr. III

F5 G5 Am7 F/A G/A

We live by one _____ gold - en rule. We're gon - na

(Gtr. I)

P.M.-----4

F/A

lay down our lives and sur - vive _____ and

P.M.-----4 sl.

w/Bkgd. Voc. Fill 1

Chorus
w/Rhy. Fig. 1
Am7

E5 D5 C5 B5

hear our bat - tie cry: (end Rhy. Fig. 3)

Free - dom calls me, — no chains can hold me down. — Rip it up, — we

D/A Am7 N.C. Am7 D/A Am7

2nd time w/Fill 3

N.C. Am7 D/A Am7 N.C. Am7

make the laws and break it. — Sound of si - rens — wail - ing — the night cries.

To Coda

D/A Am7 D5 Csus2 G5 E5 D5 Db5 C5 N.C.

Band of gyp - sies, — young — blood — on the rise. —

P.M.-----4

1/2

1/2

Bkgd. Voc. Fill 1

1.2.3.

4.

Break - out! Break - out! Break - out!

Fill 3

Gtr. II

6 H H P H H H P P sl

H H P H P P sl

6 7 4 5 7 4 0 10 12 12 11 0 17

P H H H H

2nd Verse
E5

w/Rhy. Fig. 2

E5

C5/E

We live by day and we love _____ by night, _____ a - cross the bad - lands, _____

(Both gtrs.)

P.M.-----4

9 9 9 5
7 7 7 3
0 0 0 0

an - gels in flight. ————— No - where to run, ————— no the proud, they nev - er hide. —————

w/Fill 2

Live by the gun, ————— ac - ces high, ————— come on, ————— let it ride. —————

Fill 2

Gtr. II

3 sweep pick

11 10 15 10 11 12 10 15 10 13 10 11 12 10

sl. P sl.

w/Rhy. Fig. 3
Am7 G/A . Am7 G/A Am7 G/A

Yeah, now they call us the hunt - ed. We

Am7 G/A Pre-chorus F5 G5

got noth - ing left to lose. Want - ed men, wom - en, and los - ers u -

F5 G5 Am7 F/A G/A

nite. We shed our tears for the sac - ri - fice. We'll nev - er sur -

w/Bkgd. Voc. Fill 1 D.S. al Coda
E5 D5 C5 B5

ren - der or take us a - live. You bet - ter hear our bat - tle cry:

Coda E5 D5 Db5 C5 N.C.

blood on the rise.

Rhy. Fill I 1/2 3

P.M.-----4 P.M.-----4 P P P

D5 Db5 C5 N.C.

D5 Db5 C5 N.C.

1/2 3 P 3 P H P sl. 1/2

Gtr. I Gtr. II

P.M.-----4 P H P 1/2

*Gtr. II sweep picks.

* Higher octave
w/Harmonizer.
(F)

(C)

(B)

847.

Gtr II

Chorus
w/Rhy. Fig. 1

Free-dom calls me, no chains can hold me down. Rip it up, we

w/Fill 6

make the laws and break it. Sound of si - rens wail - ing as the night cries.

w/Rhy. Fill 1

w/Rhy. Fill 2 & Fill 7

Band of gyp - sies, young blood on the rise. Oh, yeah!
(Break-out!)

Fill 6

Gtr. II 6

Rhy. Fill 2

Fill 7

Gtr. II

As recorded by VINNIE VINCENT INVASION

Words and Music by Vinnie Vincent

F♯5^{IX} **E5^{VII}** **G5** **A5** **D5** **C5** **E5** **F♯5** **B5** **A5/B**

Moderate Rock ♩ = 122

1st, 2nd Verses
w/Fill 1

1. Sun set's low _____ and the bitch-es brew. _____ Love _____
2. See additional lyrics

The musical score is written for voice, piano, and bass. The voice part has two verses. The piano part features a complex arpeggiated figure. The bass part has a simple line with some triplets and a 1:4 ratio indicated.

Fill 1
Gtr. II

Harm.

Fdbk. trem. bar

*Touch harmonic or control upper partial feedback by position (guitar to speaker)

2.

A \flat 5 G5 F \sharp 5 E5 A5 G5 E5 E 0 A5

Pleas - ure, whip me blind. Shoot U full of love.

sl. 1/4 sl. 1/4 sl. 1/4

Pre-chorus w/Fill 4

F \sharp 5ix E5vii F \sharp 5ix E5vii A5

Gtr. III

To - night you're all I wan - na own. Dis - con - nect my tel - e - phone!

Rhy. Fig. 1

1/4 1/4 1/4 1/4

E5 D5 E5 D5

Shoot U full of love. (Love.) Shoot U full of my love.

Rhy. Fig. 2 Rhy. Fig. 2A

(end Rhy. Fig. 1)

P.M. sl.

Fill 3

Gtr. II

Harm. (8va) 1 1/4 4

trem. bar

Harm. 1 1/4 4

*Pull trem. bar sharp.

Fill 4

Gtr. II

Full

Harm. 2 1/2

trem. bar

Full

Full

Harm. 2 1/2

w/Fill 5 G5 D5 A5 E5 D5 To Coda E5 D5

Shoot ya, shoot ya, shoot ya full of my love.

(end Rhy. Fig. 2A)

sl. P.M. sl.

w/Fill 5 G5 D5 A5 3rd Verse E5 D5/E E5 D5

At the speed of sound, she drives me in - sane.

sl. P.M. sl. P.M. sl. P.M.

(E5) D5/E w/Fill 6 E5 E° A

It turns me on, it breaks my can - dy cane. Oh, yeah.

sl. 1/4 P.M. 1/4 P.M. P.M. P.M.

Fill 5 Gtr. V

sl.

w/slide (steady gliss)

sl.

Fill 6 8va Gtr. II

1/2 1/2 Full TP TP TP TP 3 sl. TP TP TP TP

6 6 semi-hold bend Full TP TP TP TP P sl. TP TP TP TP

15 15 16 15 16 14 12 15 14 12 14 12 13 14 13 14 13 14 12 14 16 15 16 13 16 14

P H

Well, sweet talk will get you. Ac - tion all the time. —

A5 G5 A5 (C5)

1/4 1/4 1/4 1/2

want it rough, I can't get e - nough. — Pleas - ure, whip me blind. —

A5 G5 A5 A#5 B5 C5 E5 F#5 G5 E5

sl. 1/4

Shoot U full of my love. — To -

w/Fill 7 E5 E° A5 D.S. al Coda F#5 Gtr III

sl. 1/4

Fill 7 Gtr. II

A.H. (15ma) Full trem. bar P 3 6

A.H. Pull P trem. bar 6

This page of guitar sheet music is written for a piece in D major, indicated by the key signature of two sharps (F# and C#). The music is arranged in a single system with multiple staves, including a standard treble clef staff and a lower staff for fretboard positions. The notation is highly technical, featuring numerous slurs, ties, and specific guitar techniques such as bends, slides, and vibrato. Fret numbers are indicated below the notes, and various guitar-specific notations are used throughout, including '8va' (octave), 'D5', 'E5vii', 'A5', 'G5', 'F#5', and 'open E'. The music is divided into measures, with some measures containing multiple notes and others containing single notes or rests. The overall style is that of a professional guitar score, likely for a solo or a specific guitar part in a larger ensemble.

8va

E5^{VII} D5 E

Full

H P

P P

P P

P P

P H

P P

P P

P P

3

Full

H P

P P

P P

P H

P P

P P

P P

12 15 12 12 15 15 15 14 12 15 15 14 12 15 14 12 15 14 12 15 14 12

8va

E5^{VII} D5 C5

Full

5

3

P P

H P

H H

H H

sl.

3

3

Full

P P

H P

H H

sl.

15 14 12 14 (12) 11 12 11 11 12 14 11 12 13 14 12 15 13 12 15 13 12 15

P H P

5 open

A

E5^{VII} D5

8va

Full

H sl.

6

6

6

6

6

6

6

6

Full

H sl.

12 15 12 15 12 15 15 12 15 12 15 12 15 12 15 14 14 17 14 17 14 17 17 14 17 17 14 17 17

B5 A5/B B5 A5/B

8va

trem. pick

trem. bar

6

1/2

A.H. (8va)

sl.

P P

3

6

1/2

A.H.

sl.

P P

3

16 14 12

8va

B5 A5/B B5 A5/B B5

Full

1 1/4

1 1/4

5

3

3

Full

17 14 16 14 12 12 17 16 14 17 16 14 17 17 17 16 16 16 (16)

*Pull sharp with trem. bar

E5

Gtr. III F#5^{IX}

To -

Harm. (8va)

2

trem. bar

Harm.

2

vibrato while gradually depressing

• Slightly depress bar before striking notes.

Pre-chorus w/Rhy. Fig. 1

E5^{VII} F#5^{IX} E5^{VII} A5

night you're all I wan - own. Dis - con - nect my tel - e - phone! -

(Gtrs. out)

Shoot U full of love.

Chorus w/Rhy. Fig. 2 (2 times)

E5 D5 E5 D5

Shoot U full of my love.

(Love.)

w/Rhy. Fig. 2A

E5 D5 G5 D5 A5

(Love.)

Outro solo/Chorus w/Lead vocal ad lib (see additional lyrics) w/Rhy. Fig. 2, then 2A (till end)

E5 D5 E5 D5 G5 D5 A5

Full

trem. bar (gradual descent)

4 1/2

4 1/2

E5 D5 E5 D5

8va

Full Full

trem. pick

Full Full

Full

sl.

6

12 15 17 16 17 19 21 22 22 21 22 (22) (22) (22) 21 17 22 17 22 14 17 22 17 14 22 17 14

G5 D5 A5

8va

T P P T P P H T P H T P P T P P T P T P H T P H T P P T P T P T sl.

6 6 7 5 3

T P P T P P H T P H T P P T P P T P H T P H T P P T P T P T sl. P 20 T P 22 20 22 18 22 16

21 17 14 21 17 14 17 21 14 17 19 17 14 19 17 14 19 17 21 14 17 21 14 17 19 17 14 19 17 14 17 20 22 20 22 18 22 16

E5 D5

8va

T P P T P T P H T P T P H T P T P T P T P T P H H T P T P T P P T P P

3 6 5 5 6

T P P T P T P H T P T P H T P T P T P T P T P H H H T P T P T P P T P P

22 19 17 21 19 21 17 19 21 19 21 17 19 21 19 21 17 21 16 21 14 21 17 14 21 14 16 17 19 21 19 21 16 21 17 14 21 17 (14)

E5

8va

T P P T P P T P sl. H P H P H P P P P sl. H H P P P H sl.

7 9:6 5

T P P T P P T P sl. H P H P H P H P P sl. H H P P P H sl.

23 16 14 21 17 14 21 12 10 10 10 12 14 10 12 14 10 12 14 12 10 15 12 10 9 10 12 10 9 11 9 10 9

Begin fade

8va

P P P H P P H P H

5 5 6

sweep pick - 1

19 (10) 17 15 14 17 19 15 14 15 12 15 15 14 13 14 12 15 12 14 13 15 13 14 12 15 12 15 12 14 13 16

H H

G5 D5 A5

8va

6 14 9 3

E5 D5

8va

9 3 6

E5

8va

9 Full 6

D5

8va

6 3 Full

G5 D5 A5

8va

6 6 6

E5 8va

D5

E5

8va

D5

8va

Additional Lyrics

2. Tough girls never break their cool,
 Rough boys know they're the ones who rule.
 I wanna lick your fire, burn you inside.
 Live the sin, inject me in; pleasure, whip me blind.
 Shoot U full of love. (To Pre-chorus)

Outro: Shoot U full of love.
 Full of my love.
 Shoot U full of love, love, love, love.



Jay David Buchsbaum

FASTER PUSSYCAT

CATHOUSE

As recorded by FASTER PUSSYCAT

Words and Music by
Taimé Downe

Fast Rock $\text{♩} = 172$

Intro G5 Rhy. Fig. 1 F5 C5 (end Rhy. Fig. 1)

f *sl.*

w/Rhy. Fig. 1 G5 F5 C5

H P P P

w/Rhy. Fig. 1 G5 Rhy. Fig. 1A F5 C5 (end Rhy. Fig. 1A)

sl. *sl.*

1st, 2nd Verses G5 C

Let's go down 'cross the tracks where a pus - sy ain't no fe - line.
Let's go to the house where bus' - ness is a pleas - ure.

Rhy. Fig. 2 (end Rhy. Fig. 2)

w/Rhy. Fig. 2 (3 times)

G5 C

Rev up my Chev-y, I'm gon-na pay to play. With a
Per-ver-sion is an a-ver-sion that won't go a-way. I'm a

G5 C

lick-it-y split I like that taste, I push a-head and fall be-hind.
hard, hard act to swal-low, and she's my bur-ied treas-ure.

G5 w/Fill 1 C

And such a good, good time, we just wan-na stay.
It-'ll be a long, long time be-fore I'm on my way.

Chorus G5 D5 C5 w/Fill 2

Just got back from the best cat-house in town, and had the

Rhy. Fig. 3 (end Rhy. Fig. 3)

5 5 7 5 7 7 (7) 7 9 7 7 9 5 (5) 5 7 5 5 7 5 (5) 5 7 5 5 7
3 3 3 3 3 3 5 (5) 5 5 5 5 5 3 (3) 3 3 3 3 3 3 (3) 3 3 3 3 3

w/Rhy. Fig. 3 (3 times)

w/Fill 3

G5 D5 C5

best piece of Mo-na Li-sa I ev-er found. So

Fill 1

Fill 2

Fill 3

G5 D5 C5 w/Fill 2

now I'm go - in' back to the best cat - house - in town -

G5 D5 C5 *w/Fill 3A

to get some more of that - cheap ill - tle tramp right by now -

*For Fill 3A, play Fill 3 an octave (12 frets) higher

To Coda 1. w/Rhy. Figs. 1 & 1A (both 2 times) 8 2. (Cont. Fill 3A)

Guitar solo
w/Rhy. Fig. 1 (4 times)

G5 F5 C5

G5 F5 C5

G5 F5 C5

G5 F5 C5

G5 D5 C5 w/Fill 2

now I'm go - in' back to the best cat - house_ in town_

G5 D5 *w/Fill 3A C5

to get some more of that_ cheap lit - tle tramp right by now_

*For Fill 3A, play Fill 3 an octave (12 frets) higher.

Ta Coda 1. 2. w/Rhy. Figs. 1 & 1A(both 2 times) 8 (Cont. Fill 3A)

Guitar solo w/Rhy. Fig. 1 (4 times) G5 F5 C5

G5 F5 C5

G5 F5 C5

G5 F5 C5

Bridge
G5

Ooh, _____ I won't get a - mov - in'.

F5

C5

G5

F5

Gas up my Chev - y, head - ed down the way, say - in',

C5

P.M.

P.M.

P.M.

D.S. al Coda

just get, get me back, get me a - back _____ I say.

P.M.

P.M.

P.M.

sl.

sl.

Coda

(Cont. Fill 3A)

Chorus
A5

E5

Now I'm go - in' back to the
Now I'm go - in' back to the

Rhy. Fig. 4

w/Fill 4

D5

best cat - house in town...
best cat - house in town...

And that's the
to get some
(end Rhy. Fig. 4)

w/Rhy. Fig. 4
A5

*w/Fill 5

E5

D5

Repeat and fade

best piece of Mo - na Li - sa I ev - er found...
more of that cheap lit - tle tramp right by now...

*After 1st time, play Fill 5
an octave (12 frets) lower.

Fill 4

Fill 5

8va -

SMASH ALLEY

As recorded by FASTER PUSSYCAT

Words and Music by
Taine Downe and Brent Muscat

Medium Rock ♩ = 140

Intro

(Drums)

4

(Bass enters)

The intro consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It shows a 4-measure rest for the guitar, followed by a bass line starting on the 4th measure. The bass line has a slide (sl.) on the 12th fret. The bottom staff is in bass clef and shows a 4-measure rest for the bass, followed by a guitar line starting on the 4th measure. The guitar line has a slide (sl.) on the 12th fret.

N.C.(E5)

Rhy. Fig. 1

pick slide

w/Fill 1

The first system of musical notation for guitar and bass. The top staff is in treble clef with a key signature of one sharp (F#). It shows a 4-measure rest for the guitar, followed by a bass line starting on the 4th measure. The bass line has a slide (sl.) on the 12th fret. The bottom staff is in bass clef and shows a 4-measure rest for the bass, followed by a guitar line starting on the 4th measure. The guitar line has a slide (sl.) on the 12th fret.

w/Fill 2

(A5)

w/Fill 1

(E5)

The second system of musical notation for guitar and bass. The top staff is in treble clef with a key signature of one sharp (F#). It shows a 4-measure rest for the guitar, followed by a bass line starting on the 4th measure. The bass line has a slide (sl.) on the 12th fret. The bottom staff is in bass clef and shows a 4-measure rest for the bass, followed by a guitar line starting on the 4th measure. The guitar line has a slide (sl.) on the 12th fret.

C5

B5

N.C.(E5)

D5

(end Rhy. Fig. 1)

The third system of musical notation for guitar and bass. The top staff is in treble clef with a key signature of one sharp (F#). It shows a 4-measure rest for the guitar, followed by a bass line starting on the 4th measure. The bass line has a slide (sl.) on the 12th fret. The bottom staff is in bass clef and shows a 4-measure rest for the bass, followed by a guitar line starting on the 4th measure. The guitar line has a slide (sl.) on the 12th fret.

Fill 1

Fill 1 musical notation. The top staff is in treble clef with a key signature of one sharp (F#). It shows a 4-measure rest for the guitar, followed by a bass line starting on the 4th measure. The bass line has a slide (sl.) on the 12th fret. The bottom staff is in bass clef and shows a 4-measure rest for the bass, followed by a guitar line starting on the 4th measure. The guitar line has a slide (sl.) on the 12th fret.

Fill 2

Fill 2 musical notation. The top staff is in treble clef with a key signature of one sharp (F#). It shows a 4-measure rest for the guitar, followed by a bass line starting on the 4th measure. The bass line has a slide (sl.) on the 12th fret. The bottom staff is in bass clef and shows a 4-measure rest for the bass, followed by a guitar line starting on the 4th measure. The guitar line has a slide (sl.) on the 12th fret.

1st, 2nd, 3rd Verses

N.C.(E5) w/Fill 3 w/Fill 3

1. Hang-in' out with jun-ior on the street, 'n' catch-in' new dis-eas-es once a week, 2.3. See additional lyrics

P.M. P.M.

sl. sl.

0 0 3 0 6 6 4 3 0 7 7 (9) 7 0 0 3 0 6 6 4 3 0 7 7 (9) 7

(A5) w/Fill 4 (E5) w/Fill 3

in-fect-ing ev-'ry-one we meet. Our life is just one big trick-or-treat. Mo-

P.M. P.M.

sl. sl.

0 0 3 0 6 6 4 3 0 7 7 (9) 7 0 0 3 0 6 6 4 3 0 7 7 (9) 7

C5 B5 N.C.(E5) D5

lest-ed and ar-rest-ed in Smash Al-ley.

5 5 5 5 4 4 4 4 7 7 7 7 7 7 7 7 3 2 0 0 3 0 6 6 4 3 0 5 5 5 5

Fill 3

P sl.

12 14 14 12 12 (12) 12

P sl.

Fill 4

Full Full Full Full sl.

10 10 10 10 12 12 (10) 12

Chorus

*Rhy. Fig. 2

E5 G5 A5 (end Rhy. Fig. 2) w/Rhy. Fig. 2 (3 times)

Lip - stick, junk - ies and run - a - ways in Smash Al - ley.

Rhy. Fig. 2A (end Rhy. Fig. 2A) Full

Full

9 9 12 14 (14) 12 12 12 12 12 12 9 9 7 7 10 12 (12) 7 7

*Use voicings indicated in 1st bar of Rhy. Fig. 2A.

E5 G5 A5

Say good - bye to your ma - ma if you're gon - na hang out in Smash

(5) 5 3 3 3 9 9 12 14 (14) 12 12 12 12 12 12 9 9 7 7 10 12 (12) 12 12 12 12 12 12

E5 G5 A5 D5

Al - ley.

1/2 1/2 sl.

9 9 12 14 (14) 14 12 12 7 7 7 5 7 5 7 5 7 5

C5 N.C.(E5) To Coda D5 D.S. (no repeat) al Coda

3. You

5 5 9 0 3 2 0 0 3 0 6 6 4 3 0 7 7 7 7 7 5 5 5 5

Coda

Guitar solo
w/Rhy. Fig. 1
N.C.(E5)

Sheet music for guitar solo, featuring various chords (D, N.C.(E5), (E5), C5, B5, D5, E5, G5, A5), techniques (Full, 1/2, P, H, sl., w/Rhy. Fig. 2A (4 times)), and fret numbers (0, 5, 7, 12, 14, 15, 16, 17, 19, 20).

The music is written in treble clef with a key signature of one sharp (F#). It consists of several systems of staves, each with a melodic line and a corresponding fretboard diagram below it.

System 1: Starts with a Coda symbol and a D chord. The fretboard shows positions 0, 5, 7, and 12. The melodic line includes a slide (sl.) and a final note at fret 16.

System 2: Features a melodic line with a half note (H) and a full note (Full). The fretboard shows positions 12, 14, 15, and 17. The melodic line includes a slide (sl.) and a final note at fret 14.

System 3: Features a melodic line with a half note (H) and a full note (Full). The fretboard shows positions 12, 14, 15, and 17. The melodic line includes a slide (sl.) and a final note at fret 14.

System 4: Features a melodic line with a half note (H) and a full note (Full). The fretboard shows positions 12, 14, 15, and 17. The melodic line includes a slide (sl.) and a final note at fret 14.

System 5: Features a melodic line with a half note (H) and a full note (Full). The fretboard shows positions 12, 14, 15, and 17. The melodic line includes a slide (sl.) and a final note at fret 14.

System 6: Features a melodic line with a half note (H) and a full note (Full). The fretboard shows positions 12, 14, 15, and 17. The melodic line includes a slide (sl.) and a final note at fret 14.

System 7: Features a melodic line with a half note (H) and a full note (Full). The fretboard shows positions 12, 14, 15, and 17. The melodic line includes a slide (sl.) and a final note at fret 14.

System 8: Features a melodic line with a half note (H) and a full note (Full). The fretboard shows positions 12, 14, 15, and 17. The melodic line includes a slide (sl.) and a final note at fret 14.

System 9: Features a melodic line with a half note (H) and a full note (Full). The fretboard shows positions 12, 14, 15, and 17. The melodic line includes a slide (sl.) and a final note at fret 14.

System 10: Features a melodic line with a half note (H) and a full note (Full). The fretboard shows positions 12, 14, 15, and 17. The melodic line includes a slide (sl.) and a final note at fret 14.

System 11: Features a melodic line with a half note (H) and a full note (Full). The fretboard shows positions 12, 14, 15, and 17. The melodic line includes a slide (sl.) and a final note at fret 14.

System 12: Features a melodic line with a half note (H) and a full note (Full). The fretboard shows positions 12, 14, 15, and 17. The melodic line includes a slide (sl.) and a final note at fret 14.

System 13: Features a melodic line with a half note (H) and a full note (Full). The fretboard shows positions 12, 14, 15, and 17. The melodic line includes a slide (sl.) and a final note at fret 14.

System 14: Features a melodic line with a half note (H) and a full note (Full). The fretboard shows positions 12, 14, 15, and 17. The melodic line includes a slide (sl.) and a final note at fret 14.

System 15: Features a melodic line with a half note (H) and a full note (Full). The fretboard shows positions 12, 14, 15, and 17. The melodic line includes a slide (sl.) and a final note at fret 14.

System 16: Features a melodic line with a half note (H) and a full note (Full). The fretboard shows positions 12, 14, 15, and 17. The melodic line includes a slide (sl.) and a final note at fret 14.

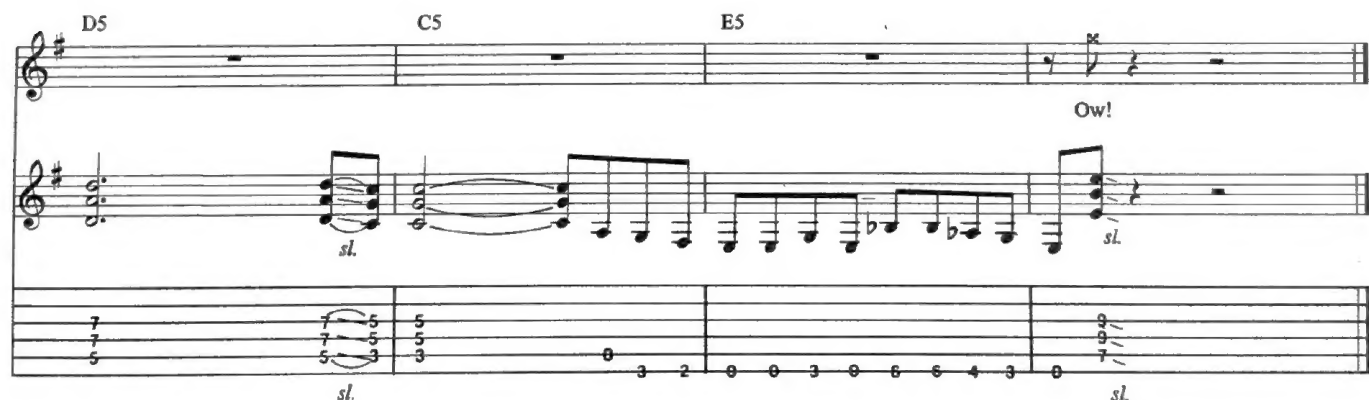
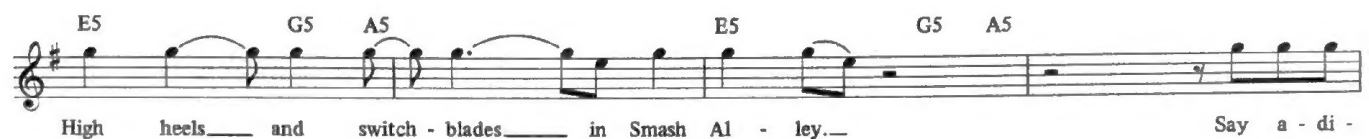
System 17: Features a melodic line with a half note (H) and a full note (Full). The fretboard shows positions 12, 14, 15, and 17. The melodic line includes a slide (sl.) and a final note at fret 14.

System 18: Features a melodic line with a half note (H) and a full note (Full). The fretboard shows positions 12, 14, 15, and 17. The melodic line includes a slide (sl.) and a final note at fret 14.

System 19: Features a melodic line with a half note (H) and a full note (Full). The fretboard shows positions 12, 14, 15, and 17. The melodic line includes a slide (sl.) and a final note at fret 14.

System 20: Features a melodic line with a half note (H) and a full note (Full). The fretboard shows positions 12, 14, 15, and 17. The melodic line includes a slide (sl.) and a final note at fret 14.

Chorus
w/Rhy. Fig. 2 & 2A (both 8 times)



Additional Lyrics

2. Captain Friendly locked me in his cage.
He said, "Boys, you'd better behave.
She's only fourteen, in the seventh grade.
If her daddy only knew he'd be screamin' in his grave,"
Molested and arrested in Smash Alley. (To Chorus)
3. You see, Missy just made it out on parole.
She's huddled in the gutter and she's shivering with cold.
She's so high strung, I'm on the tip of her tongue,
Kneeling in the alley all covered with scum.
Molested and arrested in Smash Alley. (To Chorus)

BLACKENED

As recorded by METALLICA

BREAKOUT

As recorded by VINNIE VINCENT INVASION

CATHOUSE

As recorded by FASTER PUSSYCAT

CUMIN' ATCHA LIVE

As recorded by TESLA

"5150"

As recorded by VAN HALEN

PARADISE CITY

As recorded by GUNS N' ROSES

PATIENCE

As recorded by GUNS N' ROSES

ROCK ME TO THE TOP

As recorded by TESLA

SHOOT U FULL OF LOVE

As recorded by VINNIE VINCENT INVASION

THE SHORTEST STRAW

As recorded by METALLICA

SMASH ALLEY

As recorded by FASTER PUSSYCAT

SOURCE OF INFECTION

As recorded by VAN HALEN



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